meanings from the *here* and *now* of a concrete situation, which makes possible hypothesis and the 'as if' conscious-ness/'

But I referred there, too, to the ground of the present study. " Much of the child's earliest interest in physical objects is certainly *derivative,* and draws its impetus from early infantile wishes and fears in relation to his parents . . . the *first* value which the physical world has for the child is as a canvas upon which to project his personal wishes and anxieties, and his first form of interest in it is one of dramatic representation. The psycho-analysis of young children by Klein's play technique has sht>wn that engines and motors and fires and lights and water and mud and animals have a profoundly symbolic meaning for them, rooted in infantile phantasy. Their ability to concern themselves with real objects and real happenings is a *relative* matter. It exists, in a very effective sense, and can be used for intellectual growth, as I have shown. But its *deepest* sources lie in the first 'symbol-formation' of infantile mental life; and it will continue to renew its vitality ^om the repressed wishes and fears and phantasies of that period/

" Psycho-analytic studies of little children, moreover, have also shown thatc'in their free dramatic play, children work out their inner conflicts in an external field, thus lessen-ing the pressure of the conflict, and diminishing guilt and anxiety. Such a lessening of inner tension through dramatic representation makes it easier for the child to control his real behaviour, and to accept the limitations of the real world. In other words, it furthers the development of the ego, and of the sense of reality. It helps to free the child from his first personal schemas, and to enhance his readiness

to understand the objective physical world for its own sake." [f/]

Thus, whilst in *Intellectual Growth in Young Children* I was concerned to show what use the child can make in the real world, and for cognitive purposes, of those impulses which take their starting point in unconscious phantasy and are shown in make-believe play, my task in this present volume is to study and interpret those actual conflicts and the deepest sources of the child's intellectual impulses and emotional development, for their own sake. I will ask my • readers to remember, however, that wherever in the passages